Emily Bronte – *Wuthering Heights*

Test: Beginning of September

“He's more myself than I am. Whatever our souls are made of, his and mine are the same.”

Pre-reading study and post-reading analysis:

* Biography, Emily Bronte
* Two critical reviews of the work, printed and annotated, which come from a “scholarly” source. These should be read and annotated *after* you finish reading the novel.

Annotating the text:

* Annotate the descriptions of characters, individually and collectively. Keep an ongoing dialogue with the text as major characters develop. We will focus primarily on how the author’s style, specifically how Bronte’s precise use of language and syntax can be used to shape different characters, allowing us to better understand them individually and by comparison to one another. More specifically, pay attention to Heathcliff’s language, cataloguing your observations of how his dialogue reflects the development of his character. Do the same for Catherine. Be mindful of the language of all major characters in this novel.
* Highlight words which are unfamiliar even if they aren’t entirely unfamiliar. Expect a significant amount of “unfamiliar” words, considering the period in which Bronte wrote. Re-write and define the terms at the top of each page.
* Keep track of the plot points in each chapter. Include a one-sentence summary at the end of each chapter. You could imagine that the collection of these statements would well summarize and analyze the novel.
* Identify passages of quotes which are clearly intended to communicate a broad message or thematic significance.
* Post-it notes will be used for examples of clear characterization and plot development. Develop multiple interpretations. Extend your learning and take chances on developing perspectives and insights even if you believe they are “risky.” Post-its should also mark significant, meaningful thematic elements.
* Use post-its to mark pages with **repetitions** and **motifs** and potential or identified symbols in addition to rhetorical strategies and significant passages. Consider alliteration, irony, paradox, assonance/consonance, antithesis, simile/metaphor, personification, synecdoche, understatement, allusion, antithesis, parallelism, asyndeton/polysyndeton, zeugma.
* Ask questions. Write questions which come with a reasonable guarantee of an answer “down river,” but use post-its when you develop questions whose answers will lead to major thematic explanations or questions worthy of asking a small group or the entire class or questions which would lead to deep discussion.

In your **composition** book open a series of pages which act first as a receptacle for three main items:

1. Record the unfamiliar terms and definitions from the top of your pages.
2. Summarize each major designated section: chapters 1-9, 10-15, 16-24, 25-END.
3. Look back at the post-its in your text. They should mark the pages of the chapter where you have identified points for critical analysis. While a minimum should never exist, you should choose three to five post-its for every section. Once you’ve identified these points, expound. Ask and attempt to answer deep questions about Bronte’s purpose and her intent. Your analysis should challenge your psychoanalysis of characters, broaden your understanding of symbols, illustrate the effects of Bronte’s style, sew the settings and places to thematic elements, map your insights even if the roads don’t have ends.